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St. Peter's Church
(Albany, N.Y.)

St. Peter's Church in the
City of Albany

Albany

1907

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J.C. Humphreys
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Guild House St. Peter's 1914

ST. PETER'S CHURCH

IN THE

CITY OF ALBANY



Historical Sketch and Description of the Edifice

ST. PETER'S CHURCH

IN THE

CITY OF ALBANY

Historical Sketch and Description of the Edifice



Corporate Arms of St. Peter's Church, Albany

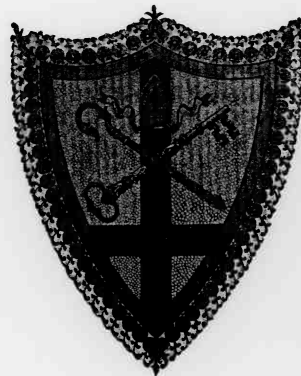
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ALBANY, N. Y.
1907

ST. PETER'S CHURCH

IN THE

CITY OF ALBANY

Historical Sketch and Description of the Edifice



Corporate Arms of St. Peter's Church, Albany

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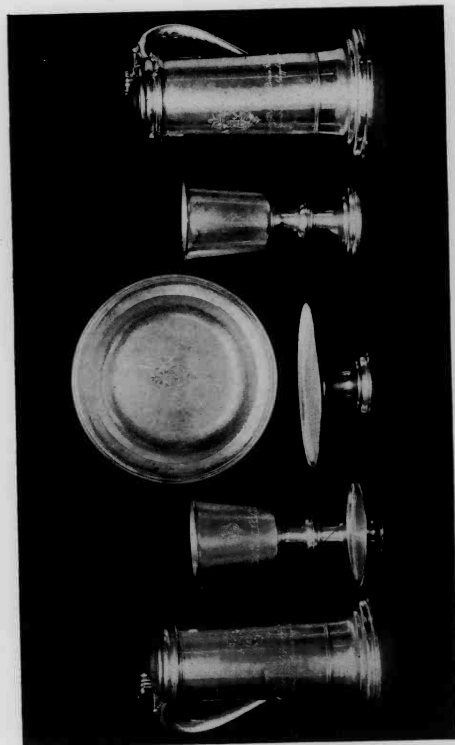
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RECTORS OF ST. PETER'S CHURCH IN THE CITY OF ALBANY

THE REV. THOMAS BARCLAY	- -	1708-1725
THE REV. JOHN MILNE	- - -	1726-1737
THE REV. HENRY BARCLAY, D.D.	-	1738-1746
THE REV. JOHN OGILVIE, D.D.	- -	1750-1764
THE REV. THOMAS BROWN,	- -	1764-1768
THE REV. HARRY MUNRO	- - -	1768-1777
THE REV. THOMAS ELLISON	- -	1787-1802
THE REV. FREDERICK BEASLEY, D.D.		1803-1809
THE REV. TIMOTHY CLOWES	- -	1813-1817
THE REV. WILLIAM B. LACEY, D.D.		1818-1832
THE RIGHT REV. HORATIO POTTER, D.D.,		1833-1854
THE REV. THOMAS CLAPP PITKIN, D.D.,		1856-1862
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<i>The Rev. Charles C. Harriman 1912</i>		



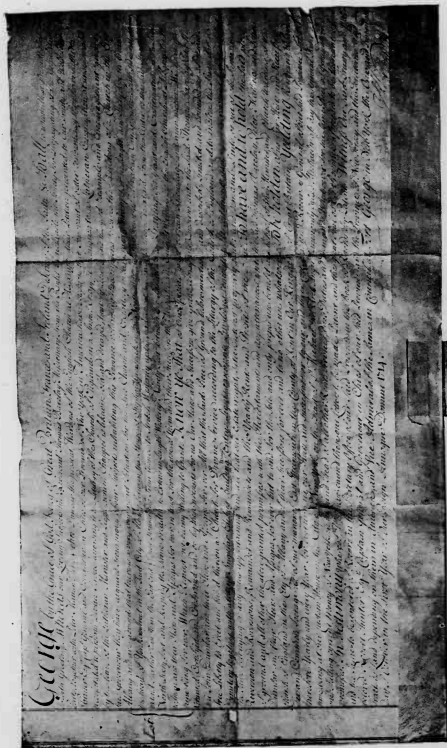
QUEEN ANNE COMMUNION SERVICE
Six pieces of massive silver.
Hall mark, 1712. Calice added 1834. In constant use at the altar of St. Peter's since 1715. For inscription and history see pamphlet.

RECTORS OF ST. PETER'S CHURCH IN THE CITY OF ALBANY

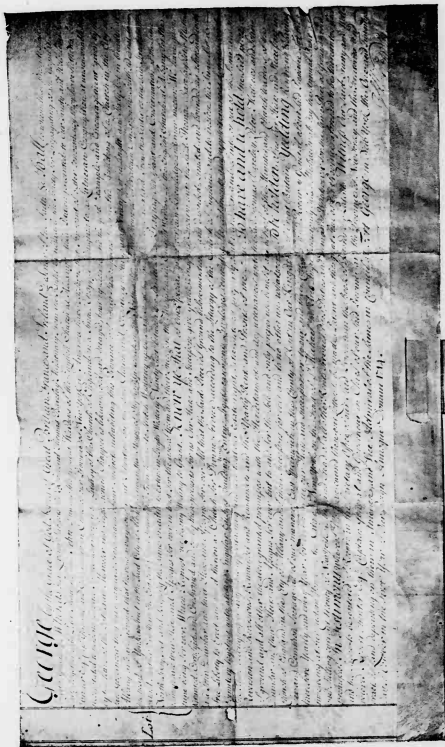
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Bible and Epistles are complete.



LAND PATENT WITH QUEEN ANNE SEAL, 1714



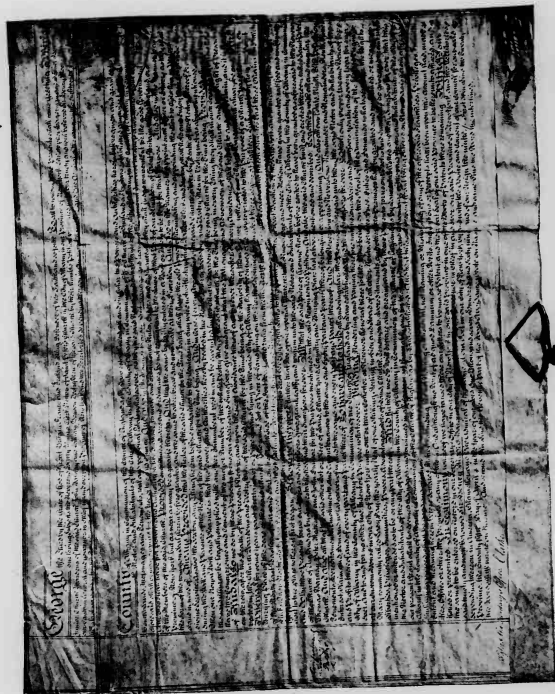
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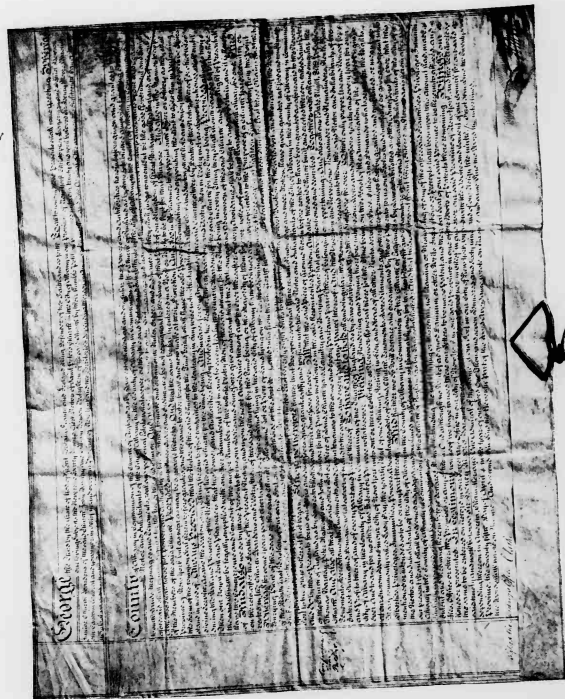
THE FIRST ST. PETER'S CHURCH, 1715, FROM AN OLD PRINT



THE FIRST ST. PETER'S CHURCH, 1715, FROM AN OLD PRINT



CHARTER OF INCORPORATION WITH GEORGE III SEAL, 1769



CHARTER OF INCORPORATION WITH GEORGE III SEAL, 1760



ST. PETER'S CHURCH—SECOND EDIFICE, 1803



ST. PETER'S CHURCH—SECOND EDIFICE, 1803



THE PRESENT ST. PETER'S CHURCH, EXTERIOR



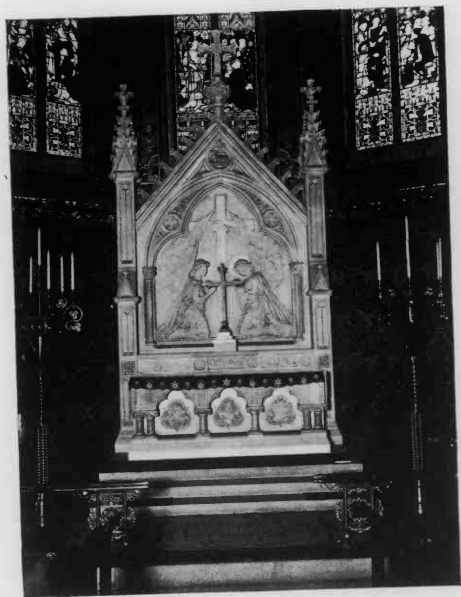
THE PRESENT ST. PETER'S CHURCH, EXTERIOR



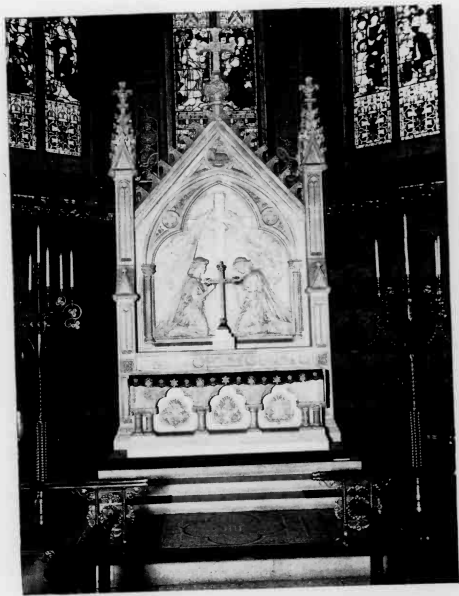
THE PRESENT ST. PETER'S CHURCH, INTERIOR



THE PRESENT ST. PETER'S CHURCH, INTERIOR



THE PRUVN MEMORIAL ALTAR AND REREDOS



THE PRUN MEMORIAL ALTAR AND REREDOS



THE TIBBITS MEMORIAL PULPIT



THE TIBBITS MEMORIAL PULPIT



THE MACDONALD MEMORIAL LECTERN



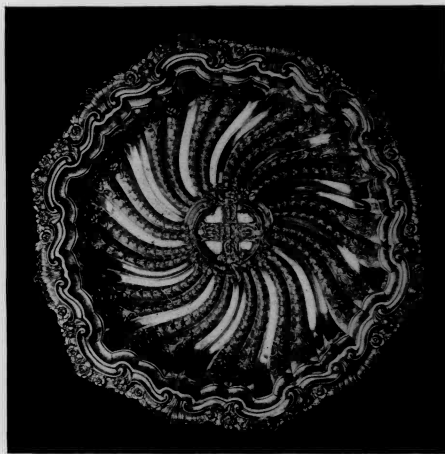
THE MACDONALD MEMORIAL LECTERN



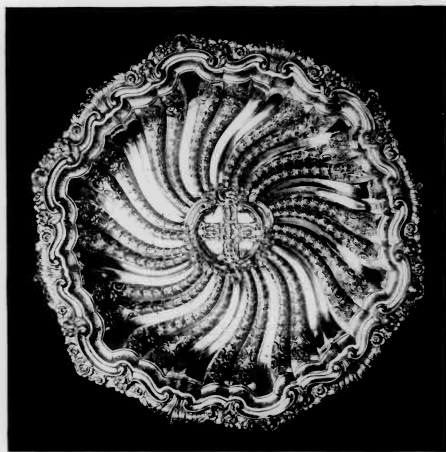
THE MEADS MEMORIAL BAS-RELIEF OF FAITH



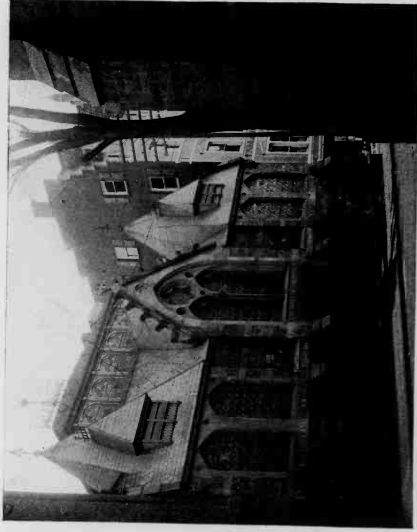
THE MEADS MEMORIAL HAS RELIEF OF FAITH



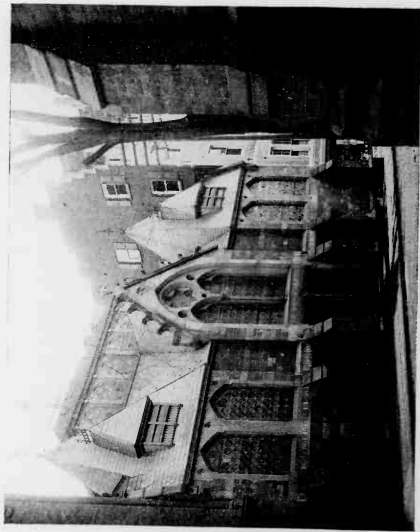
THE PRUVN MEMORIAL ALMS BASON



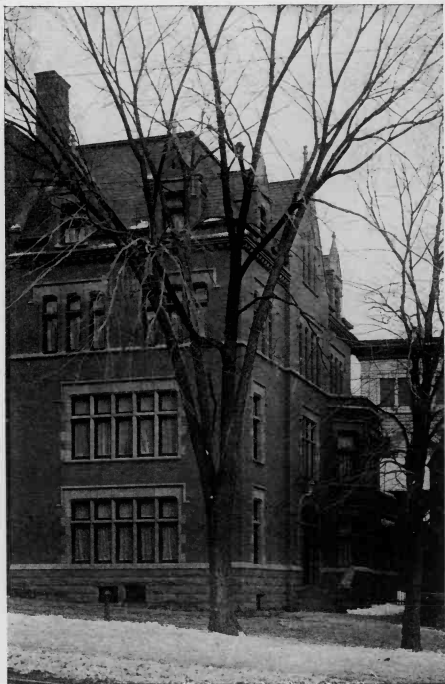
THE PRUYN MEMORIAL ALMS BASON



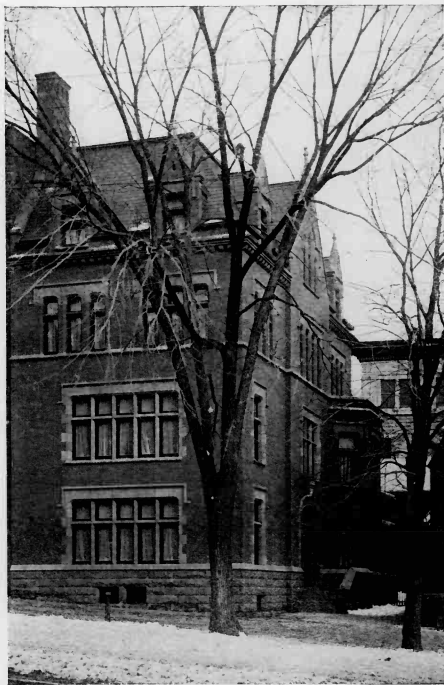
ST. PETER'S PARISH HOUSE, 1875



ST. PETER'S PARISH HOUSE, 1875



THE POTTS MEMORIAL RECTORY



THE POTTS MEMORIAL RECTORY

HISTORICAL SKETCH

THE institutions that represent the faith and worship of men have a tenacity and persistence of life which are seldom attained by the institutions that register the varying phases of their social and political history. It is a commonplace, generally overlooked, that the Church of England antedates the realm of England. Some of its parishes in fact have an origin that lies in the period of the Saxon Heptarchy.

In this Republic, as in the older lands across the sea, which have been the sources of its composite life, religious corporations and edifices are the most enduring memorials of ancient days. In most instances, the edifices, either from the growth or the decay of the community, have disappeared; but, along the eastern seaboard, there is here and there an ecclesiastical foundation which was laid two centuries or more ago, and which has survived local vicissitudes and held its ground amid the shifting centres of population.

In those early days they who were making history were too busy to write history. The annals were imperfect and still more imperfectly preserved. This only enhances the value of the church-records which survive and are accessible. To the general student, the glimpses which they give of the social life of the period are not without interest; and to those who appreciate the sanction and the meaning of the spiritual

life, their registry of the struggle of men who, with meagre resources and in troublous times, laid the foundation-stones of structures which shelter that life, is of inestimable value.

The history of St. Peter's Parish, Albany, has at least this interest and value. For a long period, when Albany in population and importance was second only to the city of New York, the stone church in the middle of State street under the shadow of Fort Frederick was the northern and western outpost of the Church of England in the Province of New York. It was a period which involved political and religious issues of the gravest character and of far-reaching consequence. In those days the supremacy of the Anglo-Saxon or the Latin on the continent was an open question. The geographical position of Albany made it a point of exposure where the balance hung in vibration. The little frontier town was the rendezvous of personages and the scene of events, which in large measure determined the issue. To a considerable degree the issue depended upon the attitude of the powerful tribes of the Iroquois Confederacy, and their attitude more or less depended upon the source, Anglican or Latin, from which they received their Christianity.

St. Peter's Church was the radiating point of the missionary work of the English among the Iroquois. It discharged a difficult duty at a critical epoch, and the opening chapters of its annals are quite as much

concerned with the Indians as with the population of Albany. Thus the parish was a force in the political history of the times. In its records are found abundant traces of the current life both of the colonial and the post-revolutionary period. These, however, are incident in the story of a parish, which, in the early days stood for the larger Faith and Law of Christ and which, amid overshadowings and mishaps, maintained its life and struggled into power.

The History of St. Peter's Church was published in 1899. It is a bulky volume covering in fact the early history of the Church in northern New York. St. Peter's Church as it stands to-day arrests attention and is worthy of it. This pamphlet is simply a sketch of the edifice and the historic and artistic features which give it interest.

After a ministry of thirty-three years among the people of St. Peter's, touching their lives at those points where life takes in its deepest and most hallowed experiences, I gratefully acknowledge their constant love and trust and helpfulness in our common work for Christ and His Church.

WALTON W. BATTERSHALL.

ST. PETER'S RECTORY,

St. Peter's Day, 1907

SAINT PETER'S CHURCH

ALBANY, N. Y.



DESCRIPTION OF THE EDIFICE

BY THE RECTOR, THE REV. WALTON W. BATTERSHALL, D. D.

THE FIRST ST. PETER'S

THE present edifice is the third in the history of the parish. The first was built in 1715. It was a stone structure measuring forty-two by fifty-eight feet and stood a block below the site of the present church. The land for the first edifice was granted by letters patent from the Crown, and the building was erected under the supervision of the Rev. Thomas Barclay, missionary to the Mohawks and chaplain to the English garrison at Albany. Above the church, on an abrupt eminence which has since been levelled to the gradual ascent to the Capitol, stood Fort Frederick, which represented the English sovereignty in the province, and whose northeast bastion extended over the site of the porch of the present St. Peter's.

The little church under the shadow of the fort was the first house of worship of the Anglican Communion north of New York and west of the Hudson. It stood in the middle of the street like a rock in the midst of a brook tumbling down the flank of a mountain. On either side of the church ran the street, pressing apart the two lines of Dutch gables which straggled down the hill till it approached the river bank, where stood the old Dutch church, which again divided its current. These ancient landmarks in the colonial history of

Albany—the two obliterated churches—account for the grand and spacious thoroughfare which now climbs the hill and sweeps around the Capitol.

THE PRESENT EDIFICE, STYLE OF ARCHITECTURE

In 1790 the site of the present edifice was deeded to the parish by the City of Albany in exchange for the site on which the first church stood in the middle of the street and, in 1802, the last year of the rectorship of the Rev. Thomas Ellison, the second St. Peter's was built. It was considered a notable example of the style of architecture which prevailed at the period. In 1859, in the rectorship of the Rev. Thomas Clapp Pitkin, D.D., the second edifice was demolished, and on St. Peter's day, the 29th of June in that year, the foundation stone of the present structure was laid. The building was designed by Richard Upjohn, the distinguished architect of Trinity and St. Thomas' churches, New York city, and with the exception of the vestry room, which was placed on the west instead of the east side of the chancel, and the tower which was carried only to the eaves of the nave, the church was built in exact accordance with the design of the architect.

The dimensions are: length, 136 feet; breadth, 68 feet; height, 64 feet. The style of architecture is the decorated Gothic, of the French rather than the English type. Its French characteristics appear in the height of the nave and aisles, the apsidal chancel, the mouldings and curve of the arches, and especially the details of the completed tower. The design is learned, without suggestion of imitation or trace of academic formality, and the edifice in every feature shows conscientious and sympathetic study of what is generally considered the

best period in the development of Gothic architecture; the point which marks the equipoise between its growth and decline.

Gothic is not the only type of Christian architecture, but the best forms of Gothic undoubtedly express more perfectly than the Grecian or the Romanesque, the faith and aspiration of Christianity. In good Gothic, however, the constructive and decorative lines must suggest, not only emotion but power, not only spontaneity but reserve. The language of the pointed arch, must be associated with an impression of mass and height; and it is by this association that the architect of St. Peter's has given to his structure its singular dignity and profound religious feeling. The comparative shallowness of the chancel is obviously due to the limitations of the lot, which, though it extends from street to street, is not quite deep enough for the full proportions of a church of this magnitude. This however, touches a point of practical convenience, rather than of architectural aesthetics. The interior gives the impression of perfect proportion and the solemnity which is breathed from noble spaces and lines designed with devout skill and purpose.

EXTERIOR OF THE EDIFICE

The material employed in the construction of the walls is the Schenectady blue stone, whose natural cleavage by exposure to the weather has taken a tint of green.

The decorative features of the walls, the doorways and window openings with their double mullions and geometrical traceries, are cut from the brown sandstone of New Jersey. The combination of the two varieties

of stone has resulted in fine harmonies and accents of color. The deeply recessed and richly moulded arch enclosing the double portal of the church, and the windows of the aisles, clerestory and apse, give to the body of the edifice its decorative points and its architectural interest. The broad, well-projected buttresses between the large windows of the aisles suggest mass and strength. Before the completion of the tower, perhaps the most attractive feature of the exterior was the polygonal apse, whose walls, rising to an unusual height, are pierced by six lancet windows, each of which is bisected by a slender mullion and crowned with elaborate tracery.

THE MEMORIAL TOWER

The design of the architect included a tower which, at the building of the church, was carried to the height of fifty-six feet and, at that point, provided with a temporary roof. The tower as originally sketched was massive but severely plain. It did nothing to fulfill, indeed it was hardly in accord with, the architecture of the body of the edifice. Evidently the design was more or less controlled by considerations of expense, and doubtless it was owing to these considerations, that the church for fifteen years stood with its truncated tower. The tower as it stands, was erected in 1876 as a memorial to Mr. John Tweddle by the munificence of his wife and children, Mrs. Joseph Wilbur Tillinghast and Miss Anna Eliza Tweddle. It was designed by Mr. Richard M. Upjohn, and constructed by Messrs. Ellin & Co. of New York. At the benediction of the tower, the vestry placed in the Tower-Room a tablet which bears the following inscription:

Description of the Edifice

*This Tower from the
eave of the Nave was built in the
year of Our Lord 1876.*

*To the Glory of God
and in memory of his faithful servant
John Tweddle;*

*Sometime Warden of this Parish.
He entered into Rest, March
9th, 1875 and, by the bounty
of his Wife and Children,
this Monument completes
and adorns the Sanctuary
he loved.*

*"And Jacob set up a pillar in
the place where He talked
with him; even a pillar of stone."
Gen. xxxv. 14.*

*This Tablet was erected by the Rector and Congregation
of St. Peter's Church, at the Dedication of the Tower on the
Festival of St. Michael and All Angels, A. D. 1876.*

The completed tower is one of the most elaborate and impressive examples of the decorated French Gothic on the continent. Its architectural value is such that it justifies a detailed description. It is a massive shaft about twenty feet square bearing on its salient angle a projecting octagon which carries a spiral staircase. The total height from base to cross is one hundred and eighty feet. The architecture of the tower is essentially that of the church. Its French character,

however, is more strongly accentuated, and its decorative details are much richer and more striking. From the ground to the height of about seventy-five feet, the massive shaft is treated with extreme simplicity, the blue stone ashler being relieved by occasional bands and small windows encased in brown sandstone. At the height of seventy-five feet a series of deeply recessed arches nine feet in height encircles the entire tower.

Above this decorated girdle in brown stone, is the belfry, thirty feet in height. Each of its four faces is pierced with three lancet windows, separated by richly moulded shafts and crowned by arches whose mouldings rest on sculptured heads. This group of lofty lancets, with their elaborate treatment of shaft and capital and arch, is the most important and beautiful feature of the tower. The carving of the capitals is continued around the octagon and the three other angles of the structure.

The belfry is surmounted by a heavily moulded parapet about eight feet in height, pierced with arched openings and resting upon a broad band of foliage carved with great vigor and boldness, which girdles the tower and from which, at each of the three exposed angles, projects a huge gargoyle. These gargoyles stretch out their winged, griffin-like forms and tiger-like heads to the north, east and west, projecting about eight feet beyond the body of the tower. They are striking and effective features in its decorative treatment, and give it unique character. They constitute the largest stones used in its construction, the weight of each gargoyle being three tons. The bat-like wings are folded back and ingeniously conceal the massive butt of stone set in the walls to counterbalance the projecting body of the sculptured monster.

These gargoyles, which in general outline resemble those on St. Stephen's Church, Vienna, reproduce one of the most remarkable traits of Mediaeval Gothic; the fantastic and grotesque element which lay close to, and was interblended with, its exquisite expressions of aspiration and prayer. They represent the bestial and demoniac forces which haunt the soul and assail its higher life. This probably was the thought of the sculptors of the old cathedrals, when they carved contorted shapes and malignant faces on the caves and towers of the shrine where the higher life finds its shelter.

The meaning of the gargoyles which project over the belfry of St. Peter's also interprets the fantastic animal forms and the grotesque human faces which decorate the salient points in the upper stages of the tower. These sculptures show great imaginative force and artistic skill and, while one can get their full value only as he climbs the spiral stairway to the roof of the tower, they give to the structure from even distant points of view, richness and picturesque interest. At each angle of the parapet and directly over the gargoyles rises a square turret. On the main angle, on the corner of the street, the staircase octagon is continued sixty feet above the roof of the tower and is surmounted by a stone spire of exceeding gracefulness, which ends with a massive finial, bearing in gilded iron the double cross of Holland.

THE BELLS

By the generosity of George Tweddle, the belfry was equipped with a Chime of eleven bells, which were cast in the foundry of Meneely & Kimberly, Troy, N. Y. The bells are perfectly attuned and their combined

weight is six tons. The following is a statement of the tones and weights of the bells composing the Chime:

E flat, 3,150 pounds; F, 2,150 pounds; G, 1,600 pounds; A flat, 1,250 pounds; B flat, 850 pounds; C, 600 pounds; D flat, 500 pounds; D, 450 pounds; E flat, 400 pounds; F, 300 pounds; G, 250 pounds. The aggregate weight of the bells is 11,500 pounds. The Inscriptions on the bells are as follows:

Great E Flat Bell

John Tweddle.

"Pray for the peace of Jerusalem. They shall prosper that love Thee."

"Gloria in Excelsis Deo."

This chime of bells was given to St. Peter's Church, Albany, N. Y., by George Tweddle, Christmas, 1875, in memory of his father and mother, John and Sarah Tweddle.

F Bell

Mrs. Sarah Tweddle.

"Enter into His gates with thanksgiving and into His courts with praise."

G Bell

George Tweddle.

"To tell of Thy loving kindness early in the morning, and of Thy truth in the night season."

A Flat Bell

Mrs. Mary Tweddle.

"Blessed are the poor in spirit; for theirs is the kingdom of heaven."

B Flat Bell

G. Robert Tweddle.

"Blessed are they that mourn; for they shall be comforted."

C Bell

J. Boyd Tweddle.

"Blessed are the meek; for they shall inherit the earth."

D Flat Bell

H. Arnold Tweddle.

"Blessed are they which do hunger and thirst after righteousness; for they shall be filled."

D Bell

George Tweddle, Jr.

"Blessed are the merciful; for they shall obtain mercy."

E Flat Bell

Mary F. Tweddle.

"Blessed are the pure in heart; for they shall see God."

F Bell

Rev. Walton W. Battershall, Rector of St. Peter's.

"Blessed are the peace-makers; for they shall be called the children of God."

G Bell

"Blessed are they which are persecuted for righteousness sake; for theirs is the kingdom of heaven."

THE OLD BELL

Sharing the belfry with the Chime, but not forming part of it, is the bell which swung in the steeple of the first St. Peter's Church and summoned to divine service the garrison of the Fort, the people of the little frontier city, and the Indians encamped outside the "palisades," who had come out of the forest for barter or to brighten the links of the "Covenant Chain" between the Province and the six tribes of the Iroquois Confederacy. This interesting relic of olden days, incorrectly called the "Queen Anne Bell," bears in raised characters the following inscription:

*St. Peter's Church, Albany 1751. Minister, J. Ogilvie.
J. Stevenson, E. Collins, Church Wardens.*

Its thin voice, somewhat cracked, strikes the numerals of the new year in the midnight chimes on New Year's Eve.

THE INTERIOR

It is in its interior effects that the building chiefly declares its devotional values. As one enters the portal, there is thrown over him a spell which compels reverent thought. It seems as if the noises of the world were hushed in the large, silent spaces, and the glare of the sun had lost its power to allure or to irritate in the calm twilights. The whole atmosphere and tone suggest mystery and worship. It is difficult to instance

any specific feature which dominates in this devotional effect. The height of the chancel, the spaciousness of the nave, the dignity of the architectural lines, the harmony of color in the decorative treatment; all contribute to the sense of vastness and solemnity, which is enhanced by the chastened light that takes the dyes of the rich coloring in the windows.

From the foot of the broad alley of the nave, the eye is impressed by the most important structural feature of the interior—the series of arches sustaining the clerestory, and rising from massive octagonal stone columns with that fine curve, which lies between an undue depression and an undue sharpness of apex. The intricate tracery of the roof gives a vague sense of richness, but its details are lost in shadow. The vision is carried along the noble curves of the arches of the nave, and rests on the altar surmounted and engirdled by the lofty windows of the apse.

In 1885 important changes were made in the Chancel and its environment. The altar originally stood in the chord of the apse and the choir occupied the gallery over the porch of the Church. In the year mentioned the present altar and reredos were built into the east wall of the chancel,¹ the north wall of the chancel and the wall at the terminus of the north aisle were pierced with the arches of the organ chamber, and the choir room was built with reference to the introduction of a surpliced choir.

In the same year, the walls of the interior were decorated under the supervision of Mr. Robert W. Gibson, architect of All Saints' Cathedral. The decoration is

¹ We indicate the points of the compass in their ecclesiastical interpretation.

thoroughly Gothic in its spirit and detail. The background of color is a rich yellow, which furnishes a good reflecting surface, required by the dim light of the interior. The decorative treatment gives warmth and relief to the walls and strictly conforms to the architectural lines of the building. It has the grace of quietness, temperance and unsensuousness, and carries into color the subtle harmonies of the structure.

The basis of the design for the decoration of the chancel was furnished by Messrs. Clayton & Bell of London, but its details received judicious modifications from Mr. Gibson. The treatment of the walls beneath the chancel windows is provisional and is intended ultimately to be replaced by colored marble or mosaic. The decoration is rich in symbolism and deepens in splendor as it approaches the altar, which stands with its emphasized treatment as the dominant feature and explanation of the edifice.

THE MEMORIAL ALTAR AND REREDOS

The Altar and Reredos were erected in 1885. They were designed by Mr. Richard M. Upjohn, and, with the exception of the sculptured angels, the work was executed by Messrs. Ellin & Co. of New York. The material employed is Caen stone and the type of architecture is the decorated Gothic of the church. The Altar is raised from the floor of the nave by seven stone steps, three of which form the ascent from the Sanctuary pavement. It is eight feet, three inches in length, and the front is deeply recessed by round arches, which are supported by columns of tinted marble and enclose symbolic sculpture. The Reredos, with its massive buttresses, defines the central plane of the polyginal

apse, and its apex lifts its cross against the base of the central lancet of the chancel. It bears on its salient points interesting bits of sculpture; but the chief sculptural feature are two angels, designed in high relief, with outspread wings, kneeling above the retable in adoration of the cross, which forms the background of the Reredos. These devout and beautiful figures were modelled by Mr. Louis St. Gaudens in the studio of his brother, Auguste, and are a significant product of recent religious art. The north buttress of the Reredos bears the following Inscription:

*To the glory of God and in sacred and loving
memory of Elizabeth McClintock Pruyn,
Born Oct. 31st. 1853, evermore at Rest
Dec. 20th, 1884.*

The south buttress is inscribed:

*And we also bless Thy Holy Name for all thy servants
departed this life in thy faith and fear; beseeching Thee to
give us grace so to follow their good examples, that with
them, we may be partakers of Thy heavenly kingdom.*

THE ALTAR CROSS

The brass Cross on the retable is an earlier memorial and bears the Inscription:

In Memory of Mary Ada Pierson, Easter, 1881.

THE CRESCENCE

In the same year that the altar and reredos were constructed, the Credence table was built into the wall on the south of the altar. It is a dignified composition,

cut from Caen stone, after the design of Mr. Richard M. Upjohn. The upper portion consists of a recessed arch enclosed in a square, whose exterior moulding terminates in sculptured corbels. Below the table, blended with conventionalized flowers are the words:

"Blessed are the pure in heart; for they shall see God."

May XXIII A. D. MDCCCLXV.

On the base runs the Inscription:

*In loving memory of Catharine Elizabeth Van Vechten
Ten Eyck.*

THE ALTAR RAIL

The Sanctuary is separated from the Choir by a brass trefoil Rail supported by standards of beaten brass of intricate workmanship. It was designed by Robert W. Gibson, and is inscribed:

*In memory of Mary Jane Perry, wife of John S. Perry,
and their deceased children.*

THE MOSAIC PAVEMENT OF THE CHANCEL

At the time of the remodelling of the chancel, the floor was laid in mosaic, after designs by Mr. Robert W. Gibson. The choir pavement has no specific decoration except the wave-lines on the chancel steps symbolizing the laver of baptism. The mosaic of the Sanctuary on the other hand has an elaborate symbolic treatment, the chief features of which are the symbols of the four Evangelists and the sacred Monogram at the base of the altar steps.

A small brass plate inserted in the mosaic bears this Inscription:

The Pavement of this Sanctuary was given in loving and sacred memory of Orlando Meads, Twenty-seven years Vestrymen and eight years Warden of this Parish. Died February 11, A. D. 1884.

THE SANCTUARY CANDELABRA

These were placed in the church the Christmas of 1897. They are the design and workmanship of the Tiffany Company, New York city, and are massive structures of brass treated in rich Italian Gothic. They stand on the pavement either side of the altar, each Candelabrum bearing seven candles. The bases are inscribed:

In loving memory of Luther Henry Tucker, sometime Vestryman of St. Peter's Church. Entered into Rest, February Twenty-third, MDCCCXCVII. These Candelabra are given by his wife and children for the Glory of God's House.

THE ORGAN CHAMBER

The right hand column of the arch of the Organ Chamber which opens upon the north aisle bears a brass tablet inscribed as follows:

This Organ Chamber was built in the year of our Lord 1885 for the worship of God, and in sacred memory of His servant, Giles Ward Porter, a man of integrity and faith, for many years a communicant of this Altar, who entered into Rest March 11th, A. D. 1859.

THE ORGAN

The organ was built in 1886 by Hilborn Roosevelt of New York City and is an instrument of unusual delicacy and power. It has three manuals and full pedal compass. As originally constructed, it was provided with twenty-seven stops and fourteen couplers and pedal combinations. In 1895 the instrument was renovated by Michel and six stops were added. It has a good foundation of solid diapason tone, and excels in the richness of its orchestral and imitative stops. The lofty arch of the Organ Chamber on the north side of the Choir throws the full power of the organ into the Chancel, which serves as a spacious sound chamber. Its high roof and apsidal walls have acoustic qualities which reinforce the musical effects, vocal as well as instrumental.

THE CHOIR ROOM

The Memorial Choir Room was built in 1886 and contains the choir library. It was supplemented in 1895 by the larger room, in which the rehearsals are now conducted. The elaborate stone doorway designed by Upjohn, which opens into the church from the memorial Choir Room bears the following Inscription:

This Choir Room was built in sacred memory of Harmon Pumpelly, entered into Rest September 28th. A. D. 1882.

THE PULPIT

This was built in 1886 by Ellin & Co. of New York after the design of Robert W. Gibson. It is a peculiarly rich and beautiful composition in Venetian Gothic. The

material is the red sandstone of Carlisle, whose close texture takes the intricate sculpture. The base, whose foundations rise from the crypt, bears the Inscription:

In Memoriam

John Rutgers Bleecker

Eliza Attwood Bleecker

Benjamin Tibbits

Elizabeth Bleecker Tibbits

THE LECTERN

This fine bronze, the work of the Gorham Company, New York, was placed in the church in 1892. It represents an angel of heroic size, whose uplifted hands support the frame on which the Bible rests. The globe which forms the base is inscribed:

To the Glory of God's Word and in loving memory of John Macdonald entered into Rest March 27, A. D. 1892

"For so He giveth His Beloved sleep."

THE FONT

This memorial of an earlier date was transferred to its present site in the changes of 1885. Its position at the porch of the church symbolizes the rite of Baptism as the initial sacrament of Christ's religion and door of His church. The Font is a graceful structure of white marble and bears the Inscription:

"He shall gather the lambs with His arms."

In Memoriam C. S. P. Aged X.

A. D. MDCCCLXVII.

In Pace, Die Ascensionis.

THE MEMORIAL WINDOWS

The solemnity and beauty of the interior are due in large measure to the devout treatment and artistic merit of the stained glass in the windows of the apse and aisles. Except in the chancel, there has been no attempt to secure uniformity of method or sequence of theme.

The windows were treated at various dates by various artists. The only aim was to obtain the deepest devotional feeling and the highest aesthetic value that could be given by the ecclesiastical art of the present day. The Gothic character of the edifice of course controlled the general treatment of the windows.

THE CHANCEL WINDOWS

The six great lancets of the apse were treated subsequent to 1885. They are the workmanship of Messrs. Clayton & Bell of London. Each lancet, bisected by its mullion, displays in its upper section two life-size figures of angels bearing musical instruments. The light streams into the chancel, solemnized by their sweet majestic faces and the rich vestments which fall in stately lines about their forms. The angels of the middle lancet above the altar stand with hands folded in prayer. Beneath this chorus of angels each lancet displays a significant scene in the life of St. Peter. The two series of illumination are separated by arabesque work. The serenity and joy of the angelic chorus are in suggestive contrast with the human struggle and consecration depicted in the scenes from the history of the great Apostle, and the lesson of each is blended and completed in the sculptured angels adoring the cross above the Altar, and the angel in bronze at the entrance of the chancel bearing the Bible.

THE HARRIET LANGDON PARKER WINDOW

The lancet next to the chancel arch of the organ chamber, pictures The Call of St. Peter, with the legend: "Follow Me, and I will make you Fishers of Men." St. Matt. IV, 19.

Underneath is the memorial Inscription:

To the Glory of God and in loving memory of Harriet Langdon Parker daughter of Edmund and Katharine Langdon Roberts of Portsmouth, N. H. and beloved wife of Amasa J. Parker of Albany.

At Rest June 27th. 1889. "Her children arise up and call her blessed, her husband also, and he praiseth her."

THE IRWIN WINDOW

The second lancet pictures The Confession of St. Peter, with the legend: "Thou art the Christ, the Son of the living God." Underneath is the memorial Inscription:

In memory of William P. Irwin, entered into Rest Oct. 30, A. D. 1876.

THE TAYLOR WINDOW

The third and middle lancet pictures The Charge to St. Peter with the legend: "Jesus saith unto him Feed My Sheep." Underneath is the memorial Inscription:

*In memory of John Taylor.
Entered into Rest, Sept. 13. A. D. 1863.*

THE TREMAIN WINDOW

The fourth lancet pictures The Pentecostal Sermon of St. Peter, with the legend: "This Jesus hath God raised up; whereof we all are witnesses." Underneath is the memorial Inscription:

*In memory of Lyman Tremain. Entered into Rest
Nov. 30. A. D. 1878. Also of his Sons,
Frederick Lyman Tremain, died Feb. 8th, 1865.
and Grenville Tremain died March 14th, 1878.*

THE PELTZ WINDOW

The fifth lancet pictures The Healing of the Cripple by St. Peter and St. John at the Beautiful Gate of the Temple, with the legend: "In the Name of Jesus Christ of Nazareth rise up and walk." Underneath is the memorial Inscription:

*In loving memory of
Mary Marvin Learned, wife of John De Witt Peltz
who died November 23rd. A. D. 1888.
In the 33rd. year of her Age.*

THE AMASA J. PARKER WINDOW

The sixth lancet pictures The Release of St. Peter, with the legend: "The angel of the Lord came upon him, and a light shined in the prison." Underneath is the memorial Inscription:

*Amasa J. Parker, at Rest 13th. May 1890, ÆT. 83.
"Faithful unto death."*

THE AISLE WINDOWS

The aisle windows are large and dignified openings, with two stone mullions and elaborate tracery in each window. The three spacious compartments surmounted by a cusped circle, give ample exposures for the decorative treatment of the glass. Like the chancel lancets, all the aisle windows have been treated by eminent English artists, who have adopted a key of color suited to our vivid American sunlight.

In describing the windows, we begin on the left of the chancel arch at the end of the south aisle.

THE CORNING WINDOW

This window, the workmanship of Messrs. Heaton, Butler & Bayne, was placed in 1870. It is a minutely detailed composition depicting "The seven corporal acts of mercy." It bears the Corning and Tibbits arms with the legend "Per Industria nil sine Numine." In the cusped head of the window is the enthroned Christ. Underneath is the memorial Inscription:

*Gertrude Tibbits Corning, entered into Rest Jan. XXII.
MDCCCLXIX. In Pac.*

THE PRUVN WINDOW

This window was made in 1869 by Messrs. Clayton & Bell in the earlier and more severely ecclesiological manner of these artists. It pictures the scene of the Crucifixion. At the head of the window is the mystical marriage of St. Catharine. At the base are subordinate scenes of the Crucifixion, the three Maries and the

Procession to the Cross. It bears the memorial Inscription:

In memory of Harriet C. Turner, wife of John V. L. Pruyn, who died March 22, 1859 in the 37th year of her age: also of Harriet Catherine, daughter of the aforesaid John and Harriet, who died Feb. 25, 1858, in the 9th year of her age.

THE SHERMAN WINDOW

This was designed and put in at the same time as the Pruyn window and is by the same artists. It pictures the three Maries and the angels at the sepulchre of our Lord, and illustrates the text: "Why seek ye the living among the dead, He is not here; He is risen." In the cusped opening at the head of the window is the ascending Christ. Underneath are subordinate scenes in the narrative of the Resurrection. The following is the memorial Inscription:

In memory of Sarah L. Turner, wife of Watts Sherman, who died Aug. 4, 1838 in the 21st year of her age.

THE COOPER WINDOW

This was designed by Messrs. Clayton & Bell in 1879. It represents Christ giving peace and healing to the various types of human misery. At the head of the window is the Agony in Gethsemane, and at the base is the text: "Come unto me all ye that labour and are heavy laden and I will give you rest;" also the memorial Inscription:

In memory of John Tayler Cooper, entered into rest Aug. 13, A. D. 1878.

THE WEAVER WINDOW

This window was designed by Burne-Jones and was made under his supervision by the William Morris Company of London. Its theme is the Christology of the Old and New Testaments. The head of the window depicts the Temptation in the Garden of Eden. Below are the three great types of Christ in the old Covenant, with the titles: "Abram Heres Mundi. Melchisedech Rex Salem. David Rex Israel."

At the base are three scenes from the Nativity of Christ; the Annunciation, the Birth and the Adoration of the Kings, with the legend: "Benedictus qui venit rex in Nomine Domini. Pax in caelo et gloria in excelsis."

This window was the gift of Mr. George S. Weaver, one of the wardens of the parish, in 1880.

THE WELLS WINDOW

This is the design and workmanship of Henry Holiday, the distinguished pupil of Burne-Jones. It was erected in 1884. The head of the window gives the Raising of Lazarus. The large figures underneath are the Three Maries. Below the Mary of Bethany is the scene depicting the penitent washing the feet of Christ. Below the Virgin Mary, the mother of Christ is pictured fainting at the foot of the Cross. Below Mary wife of Cleophas, the three Maries are represented on their way to the Sepulchre in the garden. At the base of the window is the Inscription:

In memory of Agur Wells, died January 21st, 1876, and Abigail Wells, died March 26th, 1880.

THE OWENS WINDOW

This window in the façade of the church, at the end of the north aisle, was put in its place in 1885 and is the work of Mr. Henry Holiday. It stands over the font and its theme is the Sacrament of Christian Baptism. The cusped opening at the top pictures Christ blessing the children. The chief section of the window depicts the Baptism of our Lord with the legend underneath: "This is my beloved Son in whom I am well pleased. St. Matthew iii, 17.

The subordinate scenes at the base give St. Philip accosting the eunuch of queen Candace, the discourse of Christ with Nicodemus at night and the Baptism of Lydia and her household.

The memorial Inscription reads:

In memory of Edward Owens, ob: Nov. 19th, 1862 and his wife, Polly Sabina Hawley, ob: April 10th, 1884.

THE KIDD WINDOW

This window is also the work of Mr. Henry Holiday and was put in place in 1884. It represents scenes in the Infancy and Boyhood of our Lord. In the chief section of the window, the middle opening pictures the enthroned Virgin and the divine Child. On either side are the adoring kings, or magi, presenting gifts to the Infant Christ. Below this scene is the legend: "They presented unto Him gifts, Gold, Frankincense and Myrrh."

Underneath the "Adoration," is pictured the Flight into Egypt, the Boy-Christ in the Temple and the Boy-Christ in the carpenter shop of Nazareth.

The opening at the head of the window depicts the Angels of the Nativity with the legend: "Gloria in Excelsis."

At the base is the memorial Inscription:

To the glory of God and in memory of James Kidd, died May 20th, 1879

THE PUMPELLY WINDOW

This design of Messrs. Clayton & Bell was made in 1883. It depicts the scene of the Transfiguration with the figures of the illumined Christ, Moses and Elias, and the three Apostles, St. Peter, St. James and St. John. Underneath is the text: "He was transfigured before them." The cusped circle above gives the risen Christ and St. Thomas. The base of the window pictures the miracle of our Lord at the foot of the mountain of the Transfiguration, below which runs the text: "They were all amazed at the mighty power of God."

The memorial Inscription is as follows:

In loving memory of Harmon Pumpelly sometime Warden of St. Peter's Church. Entered into Rest Sept. 28, 1882.

THE DEXTER WINDOW

This window, the work of Mr. Henry Holiday, was put in place in 1884. It represents Faith, Hope and Charity. Beneath the mailed figure of militant Faith is the legend: "Contend earnestly for the Faith," and the scene of St. Peter's Confession of the Divinity of our Lord. Beneath the figure of Charity protecting two children is the legend: "Love one another for love"

is of God," and the scene of St. Peter and St. John healing the cripple at the Beautiful Gate of the Temple. Beneath the figure of Hope parting the clouds, is the legend: "Looking for that blessed hope," and the vision of St. John at Patmos through "a door opened in heaven."

In the cusped circle at the head of the window is the glorified Christ amid the seven golden candlesticks.

The memorial Inscription reads:

In memory of James Dexter, George Dexter, June 21, 1883.

On the stone base of the window is a brass plate with the Inscription:

This tablet is erected to the memory of Dr. Samuel Dexter who was born in Northampton, Mass. on November 14th, A. D. 1756, moved to Albany in A. D. 1790 and died on August 29th, A. D. 1825. He and his sons, George and James, were members and vestrymen of this Parish. These all died in Faith.

THE TEN EYCK WINDOW

This window was placed in 1876, and is the work of Edmonson, of Manchester, England. It pictures the scene in the Temple where St. Simeon blesses the Infant Christ. In the right compartment is the Blessed Virgin and St. Joseph. In the left compartment St. Ann. Underneath runs the text: "Lord, now lettest Thou Thy servant depart in peace according to Thy word, for mine eyes have seen Thy salvation."

In the cusped opening above is depicted the archangel St. Michael slaying the dragon. The memorial Inscription reads:

In memory of Abraham R. and Ann Ten Eyck.

THE TALCOTT ROSE WINDOW AND LANCETS

The façade of the church, above the porch, bears four lancets surmounted by a large rose, or Catherine wheel window, so called in allusion to the martyrdom of the saint. The rose window was designed and made by the Tiffany Company of New York in 1890; the lancets in 1892. The color-scheme of the rose window was suggested by the 13th century glass of Chartres cathedral. It is of peculiar depth and richness and varies with the varying lights of the western sun. Four arms of the window are lighter in treatment than the others, making a cross, amid the arabesques of which, are the traditional symbols of the four Evangelists. On the pillar on the left of the church porch is the memorial tablet which reads:

The Rose window and its lancets are a loving memorial of Sebastian Vischer Talcott and his dear wife Olivia Maria Shearman.

Sebastian Vischer Talcott, born 24th Nov. 1812, died 10th Nov. 1888.

Olivia Maria Shearman, born 14th Oct. 1823, died 29th Jan. 1888.

The gift of their daughter, Sarah Talcott Pruyn.

THE LEAKE WINDOW

Above the west door of the north aisle are two small lancets which have been treated as memorials, with decorated glass of artistic interest.

The right hand lancet was made by Mr. Theodore H. Leake, of the firm of Leake & Greene, Pittsburg, Pa. It is composed of plated glass and displays simply a Roman cross with the word, *Julia*, underneath. This

window was the gift of Mr. James H. Leake in the year 1884, in memory of his infant daughter.

VAN VECHTEN WINDOW

The second of the lancets above the side door was placed in 1885, and is the work of Miss Mary Tillinghast of New York. It represents the youthful St. John Baptist, above whom are the faces of two cherubs, and underneath is the text: "The Day Spring from on high hath visited us to give light to them that sit in darkness." The window, the gift of Mrs. Tunis Van Vechten, has no further inscription, but it is a memorial to Margaret Kendrick.

THE BANYAR WINDOW IN CHOIR ROOM

This was put into the present church at the time of its building, 1860, and it is a good specimen of the work of Doremus of New York at that period. It was reconstructed and transferred to the Pumpelly Memorial Choir Room in 1890. It consists of four lancets. The left illustrates the Good Samaritan; the second, the Blessing of Jacob; the third, the Blessing of Ephraim and Manassas, and the fourth depicts an angel holding a scroll. The window bears the Banyar arms and the Inscription:

In memory of Goldsbrow Banyar.

THE MEMORIAL TABLETS

In the Tower Room is the original Altar of the present church, which was removed from the chancel in 1885; also the Tweddle Tablet, the inscription of

which has been given under the description of the Memorial Tower. The other tablets in the Tower Room are as follows:

THE POTTER TABLET

To the memory of Mary Jane, wife of the Rev. Horatio Potter, D. D. Rector of this church, and daughter of David Tomlinson Esq. of Schenectady. Died June 8th, 1847.

Known in this parish during 14 years as the unwearied friend of the poor.

"They rest from their labours and their works do follow them."

THE BANYAR TABLET

Sacred to the memory of Goldsbrow Banyar, who died in this city Nov. 4, 1815, aged 91 years.

He was a zealous advocate of the doctrines and worship of the Protestant Episcopal Church.

THE PORTER TABLET

In memory of the Rev. John C. Porter, Rector of Trinity Church, Natchez; who departed this life on the 21st. of October, 1830; at the residence of Major James L. Trask, near Woodville, Wilkinson County, Mississippi; aged 25 years, 11 months and 12 days.

This monument is erected by Salem Dutcher, Junr. John W. Ford, Thomas Hun, John D. Mc. D. Mc. Entire, Nicholas Quackenbush, and Richard Yates, surviving classmates of the deceased, as a tribute of respect to his distinguished talents and exalted virtues.

THE MEADS TABLET

This sculpture of "Faith gazing at the Cross" is an early but notable work of the Albany sculptor, Erastus Palmer. It represents a draped figure in unstudied pose, with clasped hands, gazing intensely with eyes of unquestioning trust and surrender at an uplifted cross. With pathetic simplicity it tells its story and finds for it instant and profound interpretation. Underneath the alto-relievo is the memorial Inscription:

Elizabeth Brant Wilson, wife of Orlando Meads, Died Dec. 29, 1850.

Looking with faith to the better life hereafter, she so walked here in love and duty that they who sorrowed most for her departure, still more blessed God for her life and good example.

THE GOURLAY TABLET

This tablet is on the wall of the north aisle and bears the following Inscription:

"Thy will be done." "Blessed are the dead which die in the Lord."

In loving memory of Margaret Campbell Gourlay. Born April 29, 1816. Born again into Life Immortal, January 15th, 1884.

With unflinching faith, unwearied patience and ardent charity she served her Master in bringing His love and solace to the Children of Sorrow.

Also in loving memory of her son, William James Gourlay, who after a blameless life of twenty-three years, May 12th, 1866, a week before the time appointed for his Ordina-

tion to the Diaconate of the Church of God, entered into the Rest as he was girding himself for the Work of his Lord.

"I call to remembrance the unfeigned faith which is in thee which dwelt first in thy mother.—II. Epis. to S. Tim. I. 5.

THE BARNARD TABLET

This is also on the wall of the north aisle and is inscribed as follows:

"I believe in the Holy Catholic Church, the Communion of Saints, the Resurrection of the Body and the Life Everlasting, Amen."

In sacred and loving memory of Daniel Dewey and Catherine Walsh Barnard, who entered into Rest April XXIV A. D. MDCCCLXI—June XX A. D. MDCCCLXXVI. The one after a life of private honor and public service in Church and State; the other after a life of dignity, duty and devotion; "A holy woman who trusted in God;" both humble and faithful servants of their Divine Master, believing in partaking of, and now enjoying the Communion of Saints.

In the Church in which they worshipped together, this tablet is placed, a tribute of faithful filial love.

BI-CENTENNIAL TABLET

This historical tablet was placed on the outside of the Tower at the celebration of the Bi-Centennial of the City of Albany in 1886. It bears the Inscription:

In the middle of State, formerly Jonkers, Street, one block below, stood the first English Church built A. D. 1715. upon ground granted by letters patent from King George the First. It bore the name of St. Peter's Church. The parish was incorporated A. D. 1769.

The second St. Peter's Church was built on this site A. D. 1802, and bore this Inscription: "Glory be to the Lord, for He is good, for His mercy endureth for ever."

The present edifice was built A. D. 1859. Upon this spot stood the north east bastion of Fort Frederick.

OBJECTS OF ANTIQUITY AND INTEREST IN THE VESTRY ROOM

ORIGINAL LAND GRANT

This patent, granted by Queen Anne on Oct. 21st, 1714, conveyed the site of the first St. Peter's. It is beautifully engrossed on parchment and bears the great seal of the Province. The seal on the obverse gives the effigy of Queen Anne holding the orb and receiving gifts of wampum and beaver from two kneeling Indians, and on the reverse the royal arms.

THE CHARTER OF INCORPORATION

This was granted by George the third on April 25th, 1769. It confirms the grant of land on which the first Church stood, the grant of land by the City of Albany for the Burial ground, and incorporates

The Rev. Henry Muro, clerk, Rector of St. Peter's Church in the City of Albany and others as Rector and Inhabitants of the said City of Albany in the County of Albany in Communion of the Church of England as by law established.

It is a voluminous document engrossed on parchment, from which depends the great seal of the Province bearing the effigy of King George III and the royal arms.

It is signed by Sir Henry Moore, royal Governor of the Province.

THE COMMUNION PLATE

This ancient plate consists of six pieces of massive silver, each of which bears in deep incision the royal arms and the legend

The Gift of Her Majesty Ann by the Grace of God, of Great Britain, France and Ireland and of Her Plantations in North America, Queen, to Her Indian Chappel of the Onondawagus.

This plate was intrusted by the Governor, Sir Robert Hunter, to the custody of St. Peter's Church, which was the chapel for all Indians of the Province except the Mohawks. It has been in constant use in the parish for almost two hundred years. The hall-marks indicate the date 1712.

THE OLD BIBLE

This Bible was sent over from England with the Communion plate. It is a folio of the type known as the Baskett Bible and is beautifully printed and rubricated.

THE ALMS BASONS

Two of these silver basons bear the Inscription:

From the worshipful Philip S. Van Rensselaer, mayor of the city and vestryman to St. Peter's Church, Albany 1799.

The other two are similarly inscribed with the date 1805.

THE BAPTISMAL BOWL

This is a graceful silver bowl presented by Mr. Philip S. Van Rensselaer on Christmas day 1823. A flaming beacon, the crest of the Van Rensselaers, is engraved upon the bowl with the initials

P. S. V. R.

THE PRUYN MEMORIAL ALMS BASON

This is a large bason of old Spanish silver and of exquisite design. The centre, from which are decorated spiral radiations, is evidently an insertion of much older date than the rest of the bason. This interesting piece of antique silver bears the Inscription:

Presented to St. Peter's Church Albany by Mrs. John V. L. Pruyn in loving memory of her husband who died Nov. 21st. 1877. "A devout man who feared the Lord."

THE ALTAR BOOK

This is the "Harison" edition of the Altar Service, rubricated, printed on Holland paper by the Cheswick press. It is bound in green morocco with rich silver mountings, and bears the Inscription:

In loving memory of Arthur Amory Jr. December 20, 1898.

On the obverse is a plate inscribed,

St. Peter's Church, Albany, N. Y.

THE OLD ALTAR

In the vestry room is the small but interesting Altar of the second St. Peter's, which was presented by Mr. John Meads in 1823. It is now used for the preparation of the Elements for the Holy Communion.

FRAMED PORTRAITS AND DOCUMENTS

On the walls of the vestry room hang the following pictures of former Rectors of the parish: The Rev. Henry Barclay, D.D.; the Rev. John Ogilvie, D.D.; the Rev. Thomas Brown; the Rev. Thomas Ellison; the Rev. Frederick Beasley, D.D.; the Rev. Timothy Clowes, LL.D.; the Rev. William B. Lacey, D.D.; the Rt. Rev. Horatio Potter, D.D.; the Rev. Thomas C. Pitkin, D.D.; the Rev. William T. Wilson; the Rev. William Tatlock, D.D.; the Rt. Rev. William Crosswell Doane, D.D.; and the Rev. William A. Snively, D.D. On the walls also hang the sentence of Consecration of the present Church by Bishop Horatio Potter (1860), the renewed Consecration of the Chancel and Benediction of the Memorial Gifts by Bishop Doane (1886) and the Emblazonment, presented by Mr. Harmon Pumpelly Read, of the Arms of the Church, which were devised in 1790 by Domine Ellison and are composed of the inverted cross, the crozier, the key and the mitre of St. Peter.

ADDENDA, 1907

THE MOSAIC PAVEMENT OF THE NAVE

This Pavement, which covers all the open space on the floor of the Nave, was laid during the summer of 1901, and was dedicated on the Feast of St. Michael and All Angels, to the memory of the late Senior Warden of the Parish, Joseph Wilbur Tillinghast, and his son Wilbur Tillinghast. It was designed by, and laid under the supervision of, Mr. J. A. Holzer of New York City. It is composed of foreign marbles, chiefly Sienna and Connemara. Its decorative features are peculiarly rich and are conceived in the spirit and tradition of Italian mosaic of the Fourteenth Century, the date of the French architectural type on which the church was built.

The *motif* of the elaborate symbolism extending across the church at the foot of the chancel steps is the word of Christ: *I am the vine, ye are the branches*. The central quatrefoil bears the first and last letters of the Greek alphabet in allusion to the text in the first chapter of the Apocalypse, *I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty*. Into the quatrefoil holding the Alpha and Omega strike the roots of a vine, which, with its leaves and clusters, covers the space in front of the chancel. It has no eucharistic reference, which is proper only to the vicinity of the altar. It symbolizes Christ, the life-vine of the

Church and Humanity. In its growth it intertwines and holds four large medallions. The two on either side of the central symbol bear respectively the pelican, the symbol of redemption, and the phoenix, the symbol of the resurrection. The one on the extreme left bears three fishes, one of the earliest Christian symbols, indicating Baptism, and the one on the extreme right bears a ship, a symbol likewise of the first ages of Christianity, indicating the Church. In the intertwining of the Christ-vine, there are sixteen shields, holding the traditional symbols of the twelve apostles, also of Moses and David, the two great names of the Jewish Church, of St. Stephen the first Christian martyr and St. Paul the Apostle to the Gentiles.

The color-values of the vine-composition are carried through the decoration of the aisles. The middle aisle has five large medallions. The first one bears the memorial inscription as follows:

*This pavement
was given A. D. 1901
in loving memory of
Joseph Wilbur Tillinghast
sometime Warden of this Parish
and of his son
Wilbur Tillinghast*

The other four medallions enclose shields which bear the following symbols: the lamp, indicating good

works; the anchor, representing hope; the crown, representing the celestial reward, and the corporate arms of St. Peter's church, the inverted cross of the apostle's martyrdom, the mitre, key and crosier.

The side aisles have decorated medallions similar to those of the middle aisle. The symbolic treatment, of peculiar interest and beauty, is taken from St. Mark's in Venice and reproduces a very ancient type of symbolism. It represents the sacred tree, identified, some think, with the life-tree in Eden, supported by various animals which typify various virtues of Christian character. In the tower-room the decoration gives the little first St. Peter's, built in the middle of State Street in 1715.

THE LANSING WINDOW.

This window, the work of Mr. Henry Holiday, of London, was dedicated on the Feast of St. Michael and All Angels, 1901. The theme of its decoration is properly the first picture in the series of the Christian story told in the windows, and it fittingly comes next to the door through which the choristers sing the Processional, which begins the worship of the Sanctuary. The subject is the appearance of the angelic choir to the Bethlehem shepherds on the night of the Nativity. Amid the angels is interwoven a scroll which gives the sacred words of their song. The sexfoil above the

lancets depicts the Blessed Virgin and the Divine Child. At the base of the window is the memorial inscription:

*In loving memory of
Abraham Lansing
B. 1835—D. Oct. 4, 1899.
Son of Christopher T. Lansing
and Caroline M. Thomas.*

THE KING MEMORIAL CHALICE AND PATEN.

This Chalice and Paten were presented to St. Peter's Church and first used at the early Eucharist of Easter—1906. The Chalice, which is of massive silver heavily plated with gold and richly gemmed, was designed by Mr. J. A. Holzer of New York City, after a Venetian chalice of the Fifteenth Century. It bears on the base the following inscription:

*In Sacred Memory of
Sarah White King
In Pace—Oct. 31, 1903.
M. A. K. and T. M. K.
St. Peter's Church
Albany.*

ST. PETER'S PARISH HOUSE.

The Cornerstone of the Parish House was laid May 27, 1875, on the lot acquired by the Parish seven years previous. It is a fine Gothic structure, designed by Mr. Richard M. Upjohn of New York City, with special

reference to the Sunday School and large social gatherings of the Parish.

THE POTTS MEMORIAL RECTORY.

This Memorial Rectory was built in 1895, on the lot adjoining the Church, which is part of the original property of the Parish and was repurchased in 1894. The architecture of the structure is different from, but sympathetic with, that of the Church. The style is that prevalent in England for dwelling houses in the early Tudor period. It is built of narrow pressed brick of a warm grey tint which conforms to the blue stone of the church. The base of the building, window caps, jambs and mullions, and the cornices and copings of the gables are of Belleville sandstone, similar to that used in the church. The entrance is in the court on the east side of the house facing the church. On the north wall of the vestibule is a bronze tablet with this inscription:

*This Rectory
was built and given to
St. Peter's Church
by
Jesse W. and Sarah B. Potts
In loving Memory of
Their Father and Mother
Jesse Charles Potts
and
Eunice Walker Potts
A. D. 1895.*

THE QUEEN ANNE COMMUNION PLATE.

Extract from a letter of the Hon. Orlando Meads, LL.D., to the Rev. Walton W. Battershall, D. D., Rector of St. Peter's Church, Albany, published in the Appendix of the History of St. Peter's Church in the City of Albany. See page 493.

"I have therefore thought it proper to put in form a statement of the whole case, showing, as I think conclusively, that the plate in question was never intended as a gift to the Onondagas as a tribe, but as a part of the necessary outfit of a Royal chapel to be put up within a British fort then contemplated to be built and garrisoned by British troops in the Onondaga country—that this chapel in fact was never built—that the plate was never sent to or in any way delivered to the Onondagas, or to any chapel for their use, but that, as there is every reason to believe, it was by the proper colonial representatives of the Crown who had the control of it, placed in the charge of the missionary and congregation of the chapel erected in 1715-16 in connection with the fort at Albany, and that it has remained in the use of the same congregation ever since, and at the time of the incorporation of this congregation in 1768, the fact of this previous possession was recognized by the government, its rightfulness not questioned, and its continuance expressly sanctioned."

THE BURIAL PLACE OF LORD HOWE.

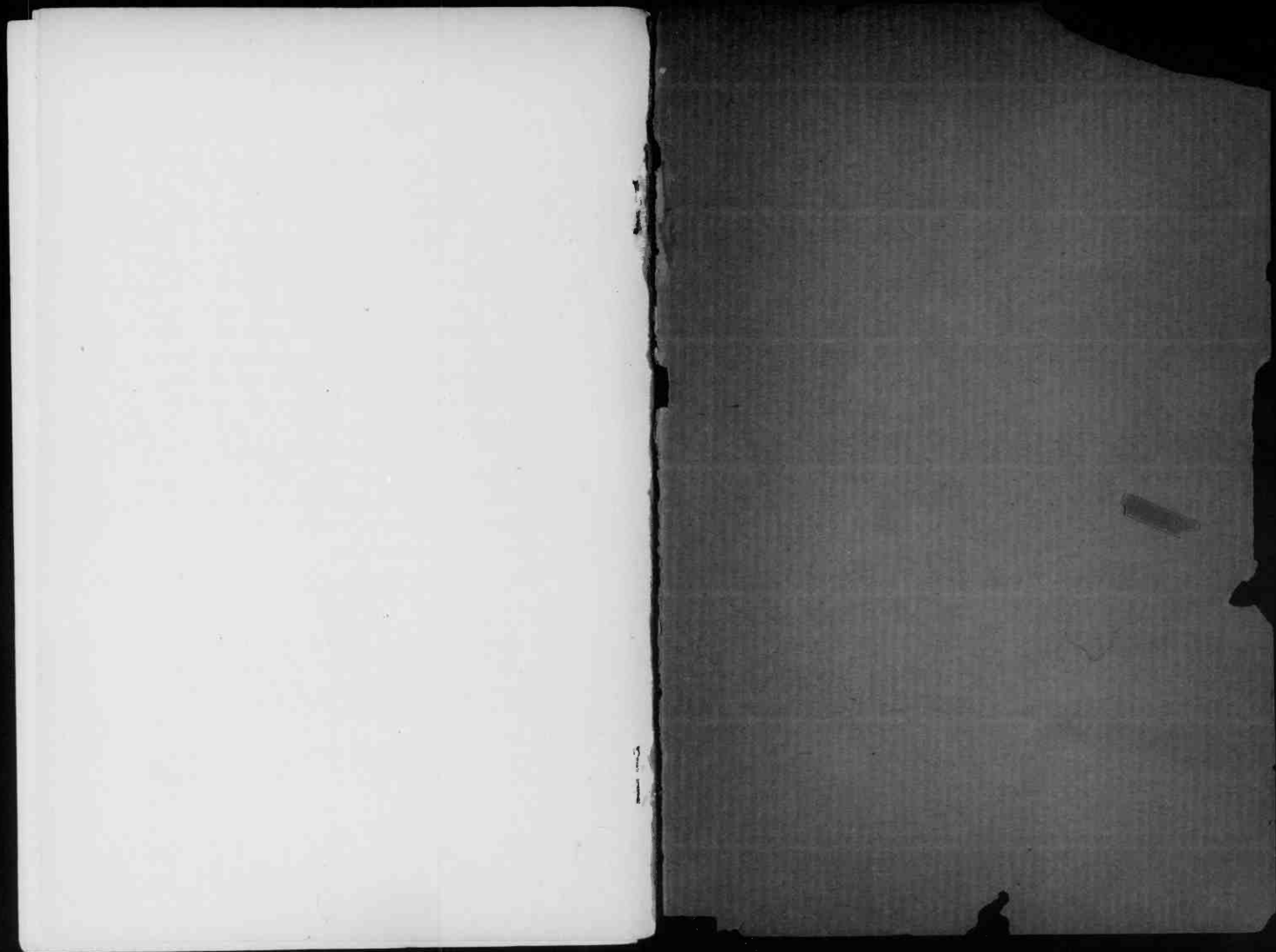
There is abundant evidence that the body of Lord Howe, who was killed in a skirmish at Trout Brook, near Ticonderoga, on July 6, 1758, is interred beneath the pavement of the vestibule of the present St. Peter's.

"The burial register which covers the date of the death of Lord Howe is unfortunately lost, but among the old registers and account-books preserved in the vault of St. Peter's Church, there is a book of treasurer's accounts, bearing the title, 'Church Book began ye 15th Aprill, 1718.' This book contains the following entry, verbatim et literatim: '1718, Sept. 5th. To cash Rt. for ground to Lay the Body of Lord how & Pall. £ 5, 6, o.'"

See monograph on the subject in the Appendix of the History of St. Peter's Church, page 519.

The following is a form of bequest to the Endowment Fund of the Church:

I give and bequeath to "The Rector and Inhabitants of the City of Albany, in Communion of the Protestant Episcopal Church in the State of New York," generally known as St. Peter's Church in the City of Albany, the sum of _____ Dollars, to invest and reinvest the same and receive and apply the income thereof to the purpose of the said corporation.



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**END OF
TITLE**